ISSN 0033-8672

THE RAGTIMER

MAY/JUNE 1977

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

MUSIC FOLIOS AVAILABLE FROM THE SOCIETY

(Price includes postage and handling)

CF-805 MAX MORATH'S RAGTIME GUIDE (Tro Hollis)
43 Rag songs and solos made up of the songs, cakewalks, classic ragtime and Modern rags $4.00

CF-806 MAX MORATH'S GIANTS OF RAGTIME (MARKS)
Contains rags by Scott Joplin, Eubie Blake, Luckey Roberts, Jim Europe and Tom Turpin. Includes Chevy Chase, Fizz Water, Tricky Fingers, Troublesome Ivories, Dictys On 7th Avenue $4.00

CF-807 THE BEST OF RAGTIME FAVORITES (HANSEN)
Contains 33 piano solo rags by Chauvin, Hampton, Hayden, Held, Joplin, Krell, Lamb, Pratt and Scott. The folio also contains a "How to Play Ragtime Piano" section $4.00

CF-812 CLASSIC PIANO RAGS (DOVER)
Contains 81 Rags, selected by Rudi Blesh, and reproduced from original sheet music including cover. Paperbound 384 pages 9 x 12 - 15 composers represented - Joplin, Scott, Lamb, Turpin, Hunter, Johnson, Hampton, Woods, etc. $8.00

CF-813 THE BEST OF SCOTT JOPLIN (CHAPPELL)
This new edition contains seventeen compositions of Scott Joplin. Faithful color restorations, of the original cover designs $5.50

CF-814 THE COLLECTED WORKS OF SCOTT JOPLIN for Solo Piano (LEEDS)
This is a paperback copy of the clothbound New York Public Library edition prepared by Vera Brodsky Lawrence. Contains 51 works, 352 pages, size 9 x 12 ..... $12.00

CF-815 SINCERELY - EUBIE BLAKE (EUBIE BLAKE MUSIC)
Folio of 9 original compositions for piano: The Charleston Rag, Eubie's Classical Rag, Rhapsody In Ragtime, Poor Jimmy Green, Eubie Dubie, Brittwood Rag, Poor Katie Redd, Kitchen Tom, The Baltimore Todolo (Includes text by Terry Waldo and photos) $5.50

CF-816 THE RAGTIME CURRENT (MARKS/LEEDS)
Piano solos selected by Rudi Blesh - Centre fold biographies and photos of the ten modern composers included. The compositions of William Albright, Donald Ashwander (2), William Bolcom, Kathy Craig, Milton Kaye, Max Morath (2), William Rowland, Thomas Schmutzler, Trebor Jay Tichenor and Terry Waldo $6.00

****

BACK ISSUES OF THE RAGTIMER ARE OBTAINABLE AS FOLLOWS

(while the supply lasts)

1967-1968	THE RAGTIMER - 7 Issues	$3.00 postpaid
1969	THE RAGTIMER - 6 Issues	$3.00 postpaid
1970	THE RAGTIMER - 6 Issues	$3.00 postpaid
1971	THE RAGTIMER - 6 Issues	$3.00 postpaid
1972	THE RAGTIMER - 5 Issues only available	$3.00 postpaid
1973	THE RAGTIMER - 5 Issues only available	$3.00 postpaid
1974	THE RAGTIMER - 3 Issues only available	$3.00 postpaid
1975	THE RAGTIMER - 6 Issues	$4.00 postpaid
1976	THE RAGTIMER - 6 Issues	$6.00 postpaid

(Listing is continued on page 21 of this issue of THE RAGTIMER)

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

RAGTIME
performed live
the weekend of Oct. 15, 1977
at
THE RAGTIME SOCIETY
13th ANNUAL BASH
at Toronto

(Registration particulars will go out with the next issue of THE RAGTIMER)

RAGTIME...

UNDER YOUR HAT

We warmly welcome the new members of our SOCIETY. They have joined a select group of ragtimers whose love of ragtime prompts a banding together for the common purpose of keeping ragtime alive. A growing knowledge of the historical implications of ragtime, a deepening appreciation of the music involved, and a desire to promote the interest of others in our chosen music can easily develop. While our members are often at the beginning isolated from each other, in a geographical sense, their enthusiasm encourages others and leads to a composite effect which keeps ragtime in the mainstream of present-day musical trends. More and more composers are turning to ragtime for inspiration. THE RAGTIME SOCIETY at Toronto and THE MAPLE LEAF CLUB at Los Angeles work hard to promote ragtime. It is gratifying to find Universities and Public Libraries throughout the world turning to ragtime as a music to be recognized, studied and preserved. Let it be another, and another, and never the last "Hurrah" for Ragtime!

The Canadian Broadcasting Corporation's TV "special" tracing the history of ragtime was aired as scheduled on March 23, 1977. Appearances included EUBIE and MARION BLAKE, RUDI BLESH, LOU BUSCH (Joe "Fingers" Carr), THE CANADIAN BRASS, DICK HYMAN, MAX MORATH, TURK MURPHY JAZZ BAND, the Toronto NEXUS group, ST. LOUIS RAGTIMERS, DICK WELLSTOOD, DICK ZIMMERMAN and others. The program was in segments filmed in such ragtime foothold centres as New Orleans, New York, St. Louis, San Francisco, and Toronto. It is one more addition to the growing

(continued on page 4)

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P.O. Box 520, Stn. A, Weston, Ontario, Canada M9N 3N3. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $8.00 per year and includes all issues of THE RAGTIMER published during the current year.

list of filmed documentaries serving the cause of preserving ragtime.

It is with concern that we learned of the hospitalization of SI. RICHARDS of Cleveland just prior to his piano concert set for March 27th. We trust that SI. is well on the road to recovery, and that he will make the bash next fall as usual.

Members who like to acquire music folios should consider the latest offer on page 2 of this issue, particularly with reference to item CF-816 THE RAGTIME CURRENT (Rudi Blesh selections).

For many of our members, summer vacations are just around the corner. We wish everyone a pleasant summer and safe travelling. In the vernacular of the southland we say "You all come back to ragtime real soon!".

****

by
TEX
WYNDHAM

Arcadia 2009 'James P. Johnson & Perry Bradford, with Fats Waller, 1921-29'

Selections, artists and recording dates: Dear Old Southland, Bandana Days - James P. Johnson's Harmony Eight (12/5/21); Skiddle-De-Scow, Can I Get It Now? - Johnson's Jazzers (9/2/27); Chicago Blues, Mournful Tho'ts - Jimmy Johnson And His Orchestra (6/18/28); Put Your Mind Right On It, Fare Thee Honey Blues - Jimmy Johnson & His Band (3/5/29); What's The Use Of Being Alone?, Original Bugle Blues - Dunn's Original Jazz Hounds (3/26/28); Everybody Mess Around', Georgia Grind, Wasn't It Nice?, Original Black Bottom Dance, Rock Jenny Rock, It's Right Here For You - The Georgia Strutters (8/6/26, 10/21/26, 5/23/27).

Available at $6.00 postpaid (U.S. residents) from Dick Raichelson, 7200 Cresheim Road, B-6, Philadelphia, Pennsylvania 19119.

As the above listing suggests, this superb reissue is a jazz record, not ragtime, in which the piano gets no particular prominence over the other instruments that comprised small bands of the 1920s. However because the tracks are rare (I don't think any have been on Lp before), and because the pianists include James P. Johnson (first ten titles), Fats Waller (joining James P. at the keyboard on 'Chicago', 'Mournful', 'Use', and 'Bugle') and Willie 'The Lion' Smith ('Rock' and 'Right Here'), a lot of you Harlem stride fans will be interested in the album's availability. The music itself, with a couple of exceptions, is biting, swinging, thoroughly enjoyable stuff that's as red-blooded and vital now as when it was recorded over a half-century ago, with special recognition to the first four Strutters tracks, which capture a swaggering, well-knit, hard-hitting quintet of cornet, clarinet, trombone, piano and banjo. Sound quality is

excellent - far above the usual for material of such age and obscurity.

* * *

IAJRC 23 'Meet The Lamb', piano solos by Donald Lambert

Selections: Pork And Beans, All The Things You Are, Hold Your Temper, Chloe, The Lady's In Love With You, Golden Earrings, Don's Mother's Song, Russian Rag, The Bells Of St. Mary's, Wabash Blues, Let's Get Lost, Tea For Two, Harlem Strut, If I Had You/Pennies From Heaven, I Love You Madly, Hallelujah. (A drummer, possibly Chuck Slate, is present on 'Madly'.)

Available in the United States at $7.00 postpaid ($3.50 to members of the International Association of Jazz Record Collectors) from Bill Thompson, 1284 Old Johnson Ferry Road N.E., Atlanta, Georgia 30319. Add $1.00 to those prices outside U.S. To join IAJRC (dues $7.50 per year), contact Gene Miller, 90 Prince George Drive, Islington, Ontario, Canada M9B 2X8.

Although Lambert, who died in May 1962, made very few commercial recordings, he had a reputation as a Harlem stride man of the highest rank. This Lp, made up of tapes from various casual sessions, finds him tossing off intricate New York licks with ease and accuracy over a meaty left hand that, on the fast ones, comes on like gang busters. Most tracks reflect the informal surroundings, with Lambert playing only a couple-or-three choruses that don't develop the theme in much depth but illustrate his phenomenal technique (listen to the combination of melody, rhythm and full-bodied treble obligato on the second chorus of 'Things' while keeping in mind that it's only one guy at the keyboard!). 'Pork', 'Lady's', 'Bells' and especially the killer-diller windup 'Hallelujah' are more extended and well-rounded efforts and, in any event, everything here is worth having for musical as well as historical reasons, particularly if rent party piano is your dish.

* * *

Jazz Studies JS-4 'Original Rags', piano solos by David R. Lee

Selections: Scotty Dog Rag, Pussy Cat Rag, The Swinger, Tough Bananas, Lullaby Rag, Pumpkin Pie, Rag-A-Ma-Tango, Euphoria, Smooth Moves, Swaggerin', Salad Dressing.

Available from Jazz Studies, 186 Old Orchard Road, Burlington, Ontario, Canada L7T 2G1.

Sheet music for the selections available separately at $1.50 each from Dun-Val Music Publishers, 4 Dundana Avenue, Dundas, Ontario, Canada L94 4E6.

As those of us who've heard Dave play his own ragtime compositions at Bash weekend already know, he gives his works an enjoyable setting, playing cleanly at a brisk pace with light, foot-tapping rhythm and a cheerful, raggedy mood. Structurally, four of the titles hit the bulls' eye, 'Pie' and 'Salad' progressing through distinctive trio twists into open, full-bodied rideouts, and 'Swinger' and 'Smooth' generating a comfortable, funky atmosphere via an encyclopedia of richly-voiced, easy-going novelty figures of a late-twenties-early-thirties ilk. Except for 'Tango', where inspiration

flags badly after the first theme, the others are good enough, even though the closing passages don't quite build as much as they should on the ideas explored earlier. Dave makes you like some of his numbers to the point where you want to get out the music and try them yourself, and for a ragtime composer, that's certainly where it's at.

* * *

Columbia M 32587 'Ferdinand "Jelly Roll" Morton: Some Rags, Some Stomps And A Little Blues', transcriptions for orchestra arranged and performed by Dick Hyman

Selections: Grandpa's Spells (a), The Perfect Rag (b), The Crave (a), Fickle Fay Creep (c), Pep (a), Mr. Jelly Lord (c), Black Bottom Stomp (a), Buddy Bolden's Blues (a), The Finger Breaker (d), The Pearls (a), Shreveport Stomp (b), King Porter Stomp (a).

Personnel: (a) Mel Davis, Pee Wee Erwin, Joe Wilder, trumpets; Kenny Davern, clarinet/soprano sax; Phil Bodner, flute/piccolo/clarinet; Vic Dickenson, Paul Faulise, Urbie Green, trombones; Harvey Estrin, Don Hammond, flutes/piccolos; Dick Hyman, piano/conductor; Tony Mottola or Art Ryerson, banjo/guitar; Don Butterfield, tuba; Milt Hinton, bass; Panama Francis, drums; Phil Kraus, percussion. Add Ray Alonge and Jim Buffington, French horns, on 'Grandpa's', 'Black' and 'Buddy'.
(b) Joe Venuti (violin), Hyman, Francis.
(c) Davis, Erwin, Bodner, Davern, Dickenson, Mickey Gravine (trombone), Hyman, Mottola, Hinton, Francis.
(d) Hyman.

Perhaps the scoring of Jelly's stuff for a large studio orchestra is meant to provide new insights into the selections, but it sounds rather ponderous and toothless to me, except for 'King', a proven big-band powerhouse during the 1930s which really kicks home here, and 'Crave', a lovely, mysterious Latin-tinged rendition that creeps up and grabs you. The small band tracks are only marginally better, also suffering from a canned, studio-type formality, and the piano solo, an eye-opening display of blinding keyboard dexterity, is just too fast to be worthwhile musically. What a shame that the two superb, cooking trio tracks, with Hyman and Venuti interlacing just like Jelly's hot little chamber-type recordings, have to be surrounded with all this cotton candy. If the four dandies are enough for you, plus an adequate 'Pearls' and a few decent solo spots on other tracks, then bon voyage.

* * *

Columbia 34504 ' Wild About Eubie: The Music Of Eubie Blake', performed by Joan Morris, mezzo-soprano, and William Bolcom, piano, with guest artist Eubie Blake, piano

Selections: I'm Just Wild About Harry; Goodnight, Angeline; I'm Cravin' For That Kind Of Love; I'd Give A Dollar For A Dime; Boogie Woogie Beguine; Weary; Hit The Road; Memories Of You; My Handy Man Ain't Handy No More; Capricious Harlem; Eubie's Classical Rag; Dixie Moon.

'Beguine' and 'Classical' are piano solos played by Eubie Blake; 'Harlem' is a piano solo played by William Bolcom; 'Moon' is a vocal by Joan Morris accompanied by both Blake and Bolcom. All others are vocals by Miss Morris accompanied by Bolcom.

Joan Morris and William Bolcom have the good taste and judgment required to place a popular song in just the right setting; they have the skill to bring it off beautifully, with Joan's lovely, ripe, legitimate sound brilliantly supported, without being overwhelmed, by Bill's rich and fertile piano; and Eubie Blake's compositions have the strength to blossom into full flower under the Morris-Bolcom treatment. The slow, insinuating build-up on the chorus of the magnificant 'Love' through vocal patter and infectious high spirits into a super-charged finale illustrates clearly why this number was a show-stopper; the obvious joy, combined with the mood of quasi-innocence, in Joan's reading of 'Handy' carries you right past any reservations you might have had about the double entendres in the lyric; and the march-like theme of 'Moon', sailing over a piano-roll-type accompaniment from the two ticklers, is nothing short of stirring. At no extra charge, you get two solos from Eubie himself, at the top of his excellent form, and three tunes never before recorded ('Dollar', 'Weary' and 'Road' from the 1940 show 'Tan Manhattan'), all in impeccable fidelity. Perhaps there is not much ragtime per se on this terrific disc, but it belongs on any true ragtimer's shelf.

****

NIPPER AND 77 YEARS OF LISTENING TO " HIS MASTER'S VOICE"

Researched by Jack Cuff

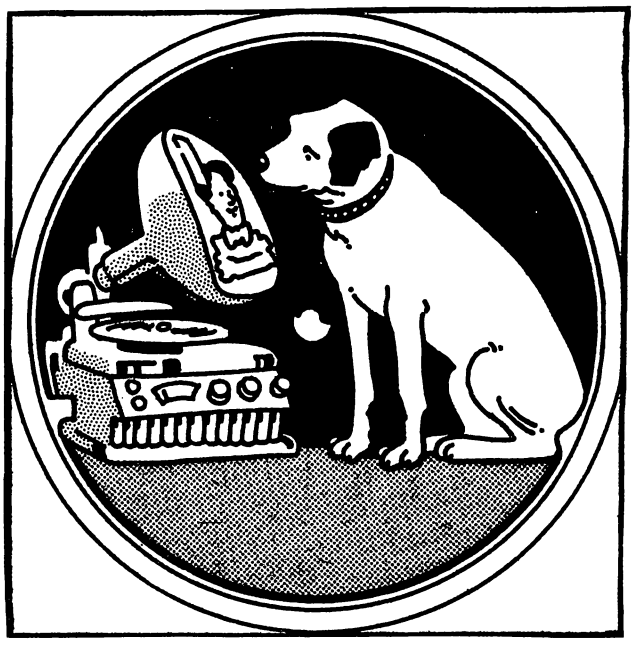
(Ed. Comment: The third and final item dealing with the history of the photograph examines the pedigree of the famous RCA Victor dog "Nipper". We thank member ERNIE BAYLY of THE TALKING MACHINE REVIEW INTERNATIONAL of Bournemouth, England for the reprint of a copy of the original TRADE-MARK registration secured by EMILE BERLINER from the UNITED STATES PATENT OFFICE.)

It was the brush of artist Francis Barraud of London, England which first gave birth to a Manchester fox terrior destined to become an internationally known dog with the unlikely name of "Nipper". Little nipper became a reality in the year 1900.

William Barry Owen then president of Gramophone Company, purchased the canvas from Francis Barraud. Eldridge Johnson, who established the Victor Talking Machine Company the following year, had already recognized the potential appeal the use of little Nipper, as an identifying label feature, could have in a commercial sense. The Gramophone Company was first to begin using the picture on the cover of needle tins and for printed advertisements.

Emile Berliner, by arrangement with Eldridge Johnson and the acquiring of the American rights to the painting, moved to file application for the now famous trade-mark on May 26, 1900.

There is not much contest over the claim of RCA Victor that the picture and plaster-cast reproductions of Nipper listening to "His Master's Voice" went on to become the world's best known trademark. Who has not seen little Nipper patiently but alertly sitting with an ear cocked in the direction of the gramophone horn? It has appeared the world over in music store windows for decades.



In the early days of the "small" radio RCA capitalized on the fame of the Victor dog by bringing out a unit bearing the name of "Nipper".

TRADE-MARK.

No. 34,890. Registered July 10, 1900.

EMILE BERLINER.

GRAMOPHONES.

(Application filed May 26, 1900.)

"His Master's Voice."

Witnesses:
F. M. Fowler Jr.
F. T. Chapman

Proprietor:
Emile Berliner
By Lyon & Lyon
Attorneys.

Seventy-seven years have gone by and "Nipper" is still around. His plaster representation of years gone by has become a prized "must" for many collectors of phonographs and those interested in musical memorabilia.

It now remains to be seen if Nipper can keep up with electronic advances as depicted by an unknown artist. Will he become a "watching" as well as a "listening" dog in auditing "His Master's" changing activities?

(TEXT OF STATEMENT AND DECLARATION)

UNITED STATES PATENT OFFICE
EMILE BERLINER, OF WASHINGTON, DISTRICT OF COLUMBIA
TRADE-MARK FOR GRAMOPHONES

STATEMENT and DECLARATION of
Trade-Mark No. 34, 890, registered July 10, 1900
Application filed May 26, 1900

STATEMENT

To all whom it may concern:

Be it known that I, EMILE BERLINER, a citizen of the United States, residing at No. 1717 P street northwest, Washington, District of Columbia, and doing business at No. 1023 Twelfth street northwest, in said city, have adopted for my use a Trade-Mark for Sound-Reproducing Machines, their Appurtenances, and Records, of which the following is a full, clear, and exact specification.

My trade-mark consists of the picture of a dog in the act of listening to a sound-reproducing machine. This picture has been generally arranged as represented in the accompanying facsimile, which shows a sound-reproducing machine and a dog apparently listening to the sounds issuing from the horn of said machine. Underneath said picture appear the words "His Master's Voice;" but this is unimportant and may be omitted, since the essential feature of my trade-mark is the picture of the dog listening to the sound-reproducing machine.

This trade-mark I have used continuously in my business since May 24, 1900.

The class of merchandise to which this trade-mark is appropriated is sound-reproducing machinery and the appurtenances thereto, such as sound-records and the like. The particular description of goods comprised in said class upon which I use the trade-mark is gramophones.

I may apply my trade-mark to the boxes inclosing the driving mechanism for the sound-reproducing machinery or to the back or front of the record tablets.

EMILE BERLINER

Witnesses:
F. T. CHAPMAN
E. C. MARSHALL

DECLARATION

City of Washington, District of Columbia, ss:

EMILE BERLINER, being duly sworn deposes and says that he is the applicant named in the foregoing statement; that he verily believes the foregoing statement is true; that he has at this time a right to the use of the trade-mark therein described; that no other person, firm or corporation has the right to such use, either in the identical form or in any such near resemblance thereto as might be calculated to deceive; that it is used by him in commerce between the United States and foreign nations or Indian tribes, and particularly in commerce between the United States and Canada; and that the description and facsimile presented for record truly represent the trade-mark sought to be registered.

EMILE BERLINER

Sworn to and subscribed before me this twenty-fifth day of May, 1900.

(L. S.)

EDWIN S. CLARKSON
Notary Public, D. C.

****

A NEW MOTION PICTURE FILM
"SCOTT JOPLIN" ABOUT TO BE RELEASED

(Ed. Comment: The following is reprinted from TAILGATE RAMBLINGS (PRJC) March, 1977 and was written by RAY WEST).

"SCOTT JOPLIN" is a new film which explains who Joplin was and what he set out to do, and it does it entertainingly. By no means a documentary, the film contains historical inaccuracies which - while mildly annoying to a rags buff, don't detract from enjoyment. To cite two examples:

1) Joplin plays "Solace" in a bordello scene occuring in 1899. "Solace" was published in 1909, so the time is out of phase. Yet what of Joplin's works is better for a seduction scene in a bordello?

2) The film role of Louis Chauvin was obviously patterned after Otis Saunders, friend, and fellow "perfessor." Chauvin had a much more casual relationship with Joplin.

We have come to adjust to this sort of thing from Hollywood, but there are in fact numbers of dedicated people around who could have offered technical advice better than that apparently given. To name a few: Rudi Blesh, Bob Darch, Max Morath, Terry Waldo, and Tex Wyndham.

On the whole, the film does reflect Joplin's life. He was born in Texarkana; he did receive formal training; he was a good performer; he did live in Sedalia, Chicago, and St. Louis; was a bona fide genius and perhaps the greatest composer of rags; and died of syphilis in a hospital for the insane.

Billy Dee Williams as Joplin, Clifton Davis as Chauvin, and Art Carney as John Stark give believable performances. Watch closely and you'll see Eubie Blake in a brief cameo role.

One disappointment is a scene near the end when Joplin in an empty theater is auditioning his opera, "Treemonisha." Instead of playing music from the opera, he proceeds to play music from his earlier rags. Either I overlooked something that made this plausible or the director goofed.

Dick Hyman plays the soundtrack piano. If you are a rags buff see this film when it is released. Then, for the facts, read Rudi Blesh and Harriet Janis's "They All Played Ragtime," or Peter Gammond's "Scott Joplin and the Ragtime Era."

****

A PROFILE OF TEX WYNDHAM AND HIS RED LION JAZZ BAND

(Ed. Comment: Clarinetist JIM WEAVER of the TEX WYNDHAM band organization set down a virtual history of THE RED LION JAZZ BAND including personnel, which he put together at the end of 1976 following the finish of an 8 year engagement at the same location. Tex was about to move his band into the GREEN ROOM at the HOTEL DUPONT in Wilmington, Delaware (See Something Doing) commencing last January 7th. While Jim could look forward with confidence, he could not know that they were about to embark on an even more successful engagement. Extracts of his much longer report is taken from TAILGATE RAMBLINGS for January, 1977, the publication of PRJC (Potomac River Jazz Club). The observations of a member of Tex Wyndham's own band, readily explains why THE RAGTIMER's Record Review author displays such amazing knowledge and disciplined competence when he acts as a Master of Ceremonies at a Toronto Bash of THE RAGTIME SOCIETY. We thank Jim for capturing a close-in look at a man who has contributed so much to the preservation of ragtime as well as traditional jazz.)

How many bands last eight years at the same job and the same place? Ours did - even if it played only once a month - and we're about to start another run we hope will last at least as long. The Red Lion Jazz Band, under leader Tex Wyndham, worked at one location in Wilmington, Delaware, from 1968-76 under three restaurant names, playing the first Friday of every month. I loved it - there is no greater hobby. The night the job was cancelled I put down for my amusement some recollections of the band, the job, and the eight years.

The band started rehearsing in the summer of '63. Unlike most Dixieland groups, it has rehearsed just about once a week ever since. For a while, we alternated between Monday and Tuesday nights but Tuesday night became the permanent choice within a year and it's been that way ever since. We start about 7:15 and end up on the dot at 9:30 (originally to spare the neighbors, later Tex's children, and now our families, I guess). We rehearse maybe twenty tunes in the 2-1/4 hours, so there is never a dull moment.

I participated in rehearsals but not in performances until 1969. The trombone in our early rehearsals was Tex Wyndham. Tex is basically a sheet music collector, and

as he built up the band, he wanted to play a real variety of tunes. He decided the only way to ensure a lead instrument who knew those tunes was to play the cornet himself. So he's done it ever since, by George.

At first jobs were intermittent, but two other steady jobs led up to the eight-year stint. The first was at a now defunct bistro in downtown Wilmington called Ye Olde Pub. Now that I think of it, the second regular job of the band was also in a location now defunct. Pilgrim Gardens still exists, but the downstairs room at the Pilgrim Gardens Lounge, where the Red Lions held forth for a year or so, and even made Philadelphia radio broadcasts, is no longer operating.

In 1968, the part owner of Ye Olde Pub sold out and bought a share in a restaurant a few miles north of Wilmington on the Philadelphia Pike, then known as McSpadden's. He named it Tyler's, but the restaurant had been called the Surrey once before and the new owners readopted that name in a few months.

(Ed. Comment: Then followed Jim's detailed account of 8 solid years of success for the band at the Surrey.)

The Red Lions' music is basically a result of Tex's organizing ability. It's his band, as he has reminded us. He names the tunes, calls the routines, and points to the soloist. None of the rest of us are organizers of that sort, so we're glad to have him around. Since his sheet music gives him access, Tex includes the verse on almost every song we play, as well as the lyrics when they are at all singable. He sings himself and also passed on vocal chores to Dick Cramer and even to me. Our program is laid out in advance, about thirty tunes, and three of them are brand new. This means we're adding new tunes to the total repertoire at an almost impossible rate. In the late '60's, each tune would come up about every six months; it's easy to calculate that by 1976, we only saw them about once a year. The range of tunes is really a challenge.

Since Tex supplies variety this way, he instituted a policy of no requests at the Surrey. Believe me, this is unusual for a Dixieland Band, and I think Tex would agree that a few of the customers (as well as some of us) never were happy with that policy.

To avoid a dull moment between songs, Tex has plenty of music lore to call on. His introductions often name other songs written by the same composer, or the best-known record of the song to be played. He is a walking encyclopedia, with a prodigious memory, so all the introductions are extemporaneous.

We have a pretty good record on illness. Tex has made every one of the jobs so far, although some laryngitis has interfered on one or two occasions. Tex says one of the members missed the opening night at the Surrey, but only once (at a private job) did a band member forget a job since I've been a member. Enough local musicians have an interest in rehearsing with the band so substitutes have been available for jobs every time we've gone on vacation. On several occasions, Tex called on Gus Kuhlmann to come down all the way from upper New Jersey to play washboard.

Yes, the Red Lion Jazz Band does take outside jobs when available. Many were private parties; more recently, most have been really outside, at summer band concerts.

We have traveled as far as Baltimore and also to the northern environs of Philadelphia, almost as far. We even came to Washington for the Manassas Jazz Festival in 1971, and once to the Windjammer Room of the Twin Bridges Motel to perform for the PRJC. On one memorable occasion, we played from the flatbed of a truck at a genuine clambake. On another, we even altered our planned roster of tunes; an outdoor job had been washed out by a thunderstorm, and we played in the dark to a small group of survivors under a park pavilion, with no electricity but plenty of mosquitoes.

We're looking forward to a long stay of first nights at the Hotel DuPont in downtown Wilmington - still the first Friday. The band is looking forward to our first session on January 7.

****

FROM BREAKDOWN TO RAG-TIME

(Ed. Comment: The following article is reprinted from COSMOPOLITAN of October, 1901. It was written by CHARLES REGINALD SHERLOCK. We are indebted to member ROGER HANKINS for its re-emergence. He discovered it in the course of his constant research into the lore of ragtime. The brutal reality which accompanied the difficult rise of blacks from their bonds of slavery into an era of non-acceptance is powerfully documented by ALEX HALEY in his book "ROOTS" and by the multi-part presentation on film to millions of television viewers. Then there was the later period covered by the TV presentation of the MINSTREL MAN depicting a further struggle for recognition.

The article is deliberately left in unexpurgated form as a reminder and actual reflection of attitudes at work at the time ragtime was also engaged in its own fight for recognition. It is an article of historical interest. Back we go, then, to 1901.)

"The most genuine things that have been done upon the stage in the guise of negro portraiture are as far apart as 1830 and 1895. The attempt began with the breakdowns of Thomas D. Rice and George Washington Dixon and ends with the ragtime of May Irwin and Fay Templeton; as an example of fidelity to nature the "Jump Jim Crow" of sixty-five years ago is to be compared only to the modern "If You Ain't Got No Money You Needn't Come 'Round." In the main the intervening years have been filled with various forms of mimicry of the American negro that can be described in no other way than as broad caricature of the subject. You would look in vain in real life for the counterpart of the traditional darkey of the stage, as depicted so delightfully by a long line of negro minstrels, among whom performers like Dan Bryant, Eph Horn, Billy Birch, Charley Backus, Cool White, Nelse Seymour, Cal Wagner, Dan Emmett, Dave Reed, Sam Devere, Harry Stanwood, Hughey Dougherty, Billy Emerson, Lew Benedict, Milt Barlow, George Thatcher and George Wilson take rank as premiers. Amusing they were, beyond question, but they sketched so roughly in burnt cork that their portrayals were as unreal as most of the theatrical "properties" which went along with them. It has been many years, indeed, since performers of the highest repute in negro minstrelsy have attempted to imitate even the dialect that still remains one of the distinguishing marks of the race they represented. As a matter of fact, Dan Bryant - and who ever wore the sable mask with greater honor? - was never so happy as when singing "Shamus O'Brien" in black

face and an Irish brogue! In costuming the different creations with which their fame was identified all these celebrities went to the farthest extremes, gross exaggeration being the invariable rule. With something akin to unanimity, negro delineation by the most famous performers has been distinguished by big feet and diminutive hats, trade-marks that seemed destined to resist innovation for all time. Only with the advent of rag-time, four or five years ago, did this style of dress start on its way to the rag-man. So it happens that the stage copy of the genuine negro is to-day nearer the original in essential characteristics than anything that has gone before, for we have him in the modern form as New York knows him on Thompson Street, and as he disports himself in the colored colonies of other cities. Miscegenation, or something worse, has peaked the nose of the negro of slavery days, has taken the kinks out of his wiry locks, and has holystoned his complexion, but the shuffle of the tarheel still remains, as do his ingrained love of song and dance, his heedlessness of life in general and his love of show in particular. In these traits, accentuated for theatrical purposes, he is being made visible to-day.

It is to be said, therefore, that the modern performer has ceased to seek the extreme and fantastic at the expense of truth, and is now going to original sources for his material. This is what was done at the beginning, or what may be termed the beginning, by Thomas D. Rice, whose "Jim Crow" was for so long a period the accepted type of the stage negro. Blackened faces had figured in the drama long before Rice's time - as far back as the date of a first production of "Othello" - but to him seems to belong the distinction of having brought the negro forward as a truthful picture. Rice, and Rice's predecessors in burnt cork, had "danced Juba" and executed breakdowns, in every description of motley wear, regardless of the actual quaintness of the droll people they pretended to represent. Rice found an old cripple of a nigger, doing odd jobs around a livery stable in Louisville, and made him his own. By the closest mimicry he put "Jim Crow" on the stage, dressed in tatters as he dressed, shaking his palsied legs as he did and singing his very words:

"Wheel about, turn about,
Do jis' so,
An' ebery time I wheel about
I jump Jim Crow."

Rice seems to have originated the only real negro of his day. The cotton fields of Georgia, the sugar plantations of Louisiana, the wide acres sown with tobacco in Virginia, as well as the levees of New Orleans, of Natchez and of Memphis, swarming with black people, seem to have been fallow ground in the estimation of the actors of fifty, sixty and seventy years ago. "Jim Crow" ran his course, and in quick sequence was followed by the "Dandy Jims," the "Spruce Pinks," the "Bone Squashes," all fanciful delineations of the negro, in so far as they avoided use of the better material at hand. Except that the cars now set apart by law for the occupancy of colored folks in certain Southern States usually go by the name of "Jim Crows," this designation is only a memory. Even the fact that Joseph Jefferson, the grand old man of to-day's stage, made his first appearance as a pocket edition of Rice's "Jim Crow," and with Rice, when the former was a toddler of three years, has not made the title more familiar.

After "Jim Crow," the stage seems to have returned to a negro representation that scorned the truthful picture, droll as the truthful picture ought to have been. But

the fact is, we have had a traditional, not a real, negro on the stage. First of all, he has not dressed the part. After smutting their faces, the performers most famous in this line have done little else to keep up the illusion. May Irwin in rouge and rice-powder gives a better imitation, inasmuch as aside from the black face she is the beau ideal of somebody's "baby," or somebody who loves his "baby." Looking for the genesis of the art, we find that for whole epochs the "long-tailed blue" was the prevailing fashion. This garment got its name from a song that had its reign in 1838. Aside from the perennial use of tremendous soles and miniature hats, the rule has ever been to deck out the negro in pantaloons of red-and-white checks of titanic size and coats of outlandish pattern. Variations of these general forms have come down to us like heirlooms. There came a period along in the '50's when there was a break in these vain devices, the outcome of which was the introduction of a plantation darkey who wore "pants" - the costumers who made the garments cut the word as well as the gunnybag - held up by one suspender in a very precarious manner.

This type of negro came as close to nature as the profession ever got. He was the shiftless, good-for-nothing nigger, whose companion-piece many years later was Topsy in "Uncle Tom's Cabin." With the advent of the darkey whose badge was the one suspender came a style of dancing that most resembled the dancing of the real negro. It was called the "Essence of Ole Virginny," and may be said to have reached its highest perfection many years later in the performances of Dan Bryant. The jig and reel in one form or another appear to have antedated the "essence" so-called, the widest departure from these dances having been in the efforts of those who "jumped Jim Crow."

The rocking heel, which is an element of pedal motion in every negro dance, was first exemplified by Rice as "Jim Crow." In that respect his dancing was typical of the negro race, even if its originator did draw his inspiration from a single source. Frank Brower and Murt Sexton, two performers of note in their day, had both danced "essences" as Dixon had danced to the song "Old Zip Coon," seven or eight years earlier. Old prints of Dixon in this specialty show him doing a step that must have been the foundation of the "essence," a dance that made work for the hands as well as the feet, the palms being held at right angles with the wrists, while the arms were extended in a sort of pushing gesture. The essence had a long lease of life, due, no doubt, to its having been made a conspicuous feature of negro minstrelsy, in the regulation form of the entertainment, after it had been established as such by Billy Whitlock and Dan Emmett in 1843. Until their band was organized and made a bid for popular favor, the stage negro had been an unattached straggler whose individual efforts had been sandwiched between the acts of dramatic productions, chiefly as interludes to a bill of farces, but occasionally as a sugar-coat for a heavy dose of Shakesperian tragedy. In their new combination of talent, including Whitlock, Dan Emmett, Frank Brower and Dick Pelham (whose "Ginger Blue" is a pleasing memory), new possibilities were quickly developed, and one of the results was the gradual evolution of the half-circle in which, from that day to this, the "first part" of every minstrel performance is given. The Christys (E. P. and George) are, however, credited with the eventual arrangement of the minstrel bill into acts in about the order that has since prevailed.

Next in historical succession came the walk-around - and as an accompaniment to it the older breakdown, for which Dan Emmett wrote a long list of songs. "Lucy Long"

walk-around, if not the first, was among the first, and there followed "Old Dan Tucker," "Walk Along, John," "Chaw Roast Beef," "Early in the Mornin'," "I Ain't Got Time to Tarry," "High Low Jack," "Loozyanna Lowlands" and others. The walk-around was always made the finale of the first part, and was usually repeated at the end of the show as a spectacle on which to drop the curtain. It was intended to be written in march-time, and to its spirited strains the whole company would circumnavigate the stage, in a dance-step that was little more than a jerky elevation of the legs below the knees, much like the "buck and wing" dances of the present day. It was as long ago as this - the walk-around being in highest estate with Bryant's Minstrels in the sixties - that the spatting of dance-time with the outspread palms on the knees was invented. To this manual accompaniment the breakdowns were often done. Cleverly executed, this tattoo will set the saltatorial nerves in motion as quickly as the catchiest music.

As the minstrel troupes multiplied in number, and new acts were demanded to enliven the programs, the clog-dancers came to the fore, and faithful representation of the negro drifted farther away from its moorings. The clog, danced in shoes with wooden soles, bore no earmarks of Dixie. The darkeys never did it. Half the battle in the clog-dance was a gaudy costume, consisting of a ruffled shirt, silken knee-breeches, spangled stockings and red leather shoes. By and by the dancers mounted high pedestals, on which, with marble slabs for a footing, they cut graceful capers. They tacked pennies loosely on their heels to make a little jingling accompaniment for the music, and when dancing in duets, trios or quartettes, devised steps which involved taps upon each others' heels. There was too much poetry of motion in this dancing to resemble in the slightest degree what the negro did, or could do, on his feet. The essential element of grotesqueness was entirely absent.

Female impersonation, of which the Only Leon and the Great Eugene were the best exponents; the banjo soloists, among whom Harry Stanwood and Sam Devere ranked highest, and stump-speaking - the droll philippics of Add Ryman, Billy Rice and Hughey Dougherty being of the first order - were having an inning in minstrelsy from the close of the war on. But the singing and dancing never lost its foothold as the best offering of the profession. Its progressive members were sitting up o' nights trying to hit on something novel. All sorts of efforts were made to get out of the old ruts, but not until the specialty known as the "song and dance" was developed did the negro minstrels reach a milestone. Like the clog-dance, however, the best that could be said of it was that it was graceful and pretty. It did not go to original sources. It was like a revival of the "Dandy Jim of South Carolina," which Barney Williams, afterward the Irish comedian, did in 1838. It set the performers who went with the tide singing love-songs, and not a few of them were skilfully written and beautifully scored. Unusual chances were afforded men who had vocal gifts. Of these, perhaps Billy Emerson was the foremost. His singing of a waltz like "Love Among the Roses" was a grateful reminder to old theater-goers of the good times in minstrelsy when "Old Folks at Home," "Massa's in the Cold, Cold Ground," "'Way Down Upon the S'wanee River," "Oh, Susanna, Don't You Cry for Me," and other songs as tuneful and plaintive, were made to suggest the melody of the wind soughing in the canebrake. It can be said of the older minstrels that they did not often belie the name they took. They could sing.

(To be continued in the next issue of THE RAGTIMER).

****

LETTERS

Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

Possibly readers of the "Ragtimer" might be interested in a 88-note piano roll catalog recently issued by "Automatic Music Roll Co., P. O. Box 3194, Seattle, Wa 98114, U. S. A." Such items as "Florida Rag" (Lowry), Jamaica Jinger Rag (Van Alstyne), St. Louis Tickle (Barney Seymore), Sapho Rag (J. R. Robinson) plus other items by Joplin and Scott, as well as cakewalks transcribed from 65-note nickelodeon rolls are available.

Mrs. Susan Chappell
Keetawin, Ontario, Canada

* * *

I thought the following news would be of interest to members of The Ragtime Society. (Item appeared in Houston Chronicle, Houston, Texas, March 18, 1977).

"The homes of ragtime composer Scott Joplin, jazz musician Duke Ellington and W. E. B. DuBois, the scholar who helped found the National Association for the Advancement of Colored People, are among 33 sites associated with black Americans to be designated as national historic landmarks. Also included is the apartment where Jackie Robinson lived in Brooklyn, N. Y., when he broke major league baseball's color barrier. The newly designated landmarks are in the District of Columbia and 10 states, not including Texas."

Mrs. Burke Murdock
Highlands, Texas, U. S. A.

****

ARMAND HUG DIES AT AGE 66

New Orleans Ragtime Pianist and jazz authority Armand Hug died on March 19, 1977 of a heart attack while attending a religious service. He is recorded on 125 or more albums and was a founding member of the New Orleans Jazz Club.

****

RAGTIME IN JUNE

The 13th ANNUAL NATIONAL RAGTIME FESTIVAL on the GOLDENROD SHOWBOAT at St. Louis, Missouri, June 13 - 18, 1977. (For last minute info. phone Kelle Eubanks at 314-621-3311).

****

CAPSULE
INFORMATION
RELEASES ---------- FOR HAPPY HUNTING

NOTE: We often receive information from members and other sources which can be passed along in brief form as items of possible general interest. CAPSULE INFORMATION RELEASES do not refer to items or material which can be obtained from the SOCIETY. Further, we do not guarantee the accuracy of the information given. Under the conditions stated, we are able to publicize a broader coverage of promising information coming to our attention.

Journal Of Jazz Studies Reprint - Member Dr. Eli H. Newberger (of The New Black Eagle Jazz Band) is able to supply a copy of his latest work, "ARCHETYPES AND ANTECEDENTS OF PIANO BLUES AND BOOGIE WOOGIE STYLE". Includes text and musical examples of styles used by the early exponents. Cost price $1.75. Write to Eli H. Newberger, M.D., 92 Evans Rd., Brookline, Mass., U.S.A. 02146.

Sheet Music And Folios - JERRY VOGEL MUSIC CO. INC., 121 West 45th St., New York City, N.Y. 10036 offers impressive range of the popular "rag" songs. Has the Winn's "How to Play Ragtime". Society member, Jerry, will sell direct to other members.

Magazine - THE TALKING MACHINE REVIEW INTERNATIONAL Member ERNIE BAYLY of Bournemouth, England is responsible for this publication. It is published regularly and goes to 30 different countries with back issues in strong demand. Provides excellent reference for collectors, and those interested in the history and repair information on a wide range of phonographs. Write for subscription particulars to Ernie Bayly, c/o The Talking Machine Review International, 19 Glendale Road, Bournemouth, England, BH6 4JA.

Book - THIS IS RAGTIME by Terry Waldo with foreword by Eubie Blake. Covers ragtime from its roots to the 1970s. Salty reading but thoroughly enjoyable in hands of Terry Waldo. 256 pages, 48 photos, 8 line drawings, U.S. price $10.95, Hawthorn Books, Inc., 260 Madison Ave, New York City, NY 10016.

****

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

SOMETHING DOING...

JOHN ARPIN - at the Chelsea Inn, 33 Gerrard St. W., Toronto - in "The Piano Bar" Mon. to Fri. 5:00 p. m. to 8:00 p. m. and with his trio in "The Chelsea Bun" Lounge Mon. to Sat. 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE - The DEAN of RAGTIME - This popular recording artist and composer performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen (Denmark), every 2nd & 4th Wednesday each month.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly on tour in Denmark. Came to U. S. A. in April for New Orleans Jazz and Heritage Festival.

DAVE FLOWITT - at Brunswick Hotel, Brunswick Street, Toronto with Dr. McJazz Band, Thursday through Saturday, 9:00 p. m. to 1:00 a. m.

"GASLIGHT" GALE FOEHNER - now in Chicago, Ill., Thurs. at Four Farthings Pub, Lincoln/ Cleveland Sts., Sat. at The Butterfly Rest., 1407 N. Wells St.

ROBERT GOODNOW - at Broadmoor Hotel, Colorado Springs, Col. July and August.

JOHN HASSE - at The Ordinary, Nashville, Indiana, Fri. and Sat. nights.

TOM JONES - at the Underground Orleans, 304 Main St., Cincinnati, Ohio Mon. to Fri. 5 - 8 p. m. and 8:30 on Fri. /Sat.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesdays, Fridays and Sundays.

JOHN MADDOX - at El Porto Rest., 121 King St., Alexandria, Virginia from June 5 to Sept. 7.

GLENN MEYER - and his band at St. Louis, Mo., making regular appearances.

BOB MILNE - at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit. (Alternates with Bob Seeley) 4:00 p. m. to 12:00 p. m. Mon. to Fri., 8 to 12 Sat., 5 to 9 Sun.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, John R. Road north of McNichols, Detroit, Michigan, Friday nights.

MAX MORATH - on the road with his show "The Ragtime Years".

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury).

TOM NOEL - on the road with his living portrayal shows "Mark Twain at Home", and "Mr. Jelly Lord" based on the life of Jelly Roll Morton.

RASPILLAIRE AND GISH - a musical husband/wife duo performing ragtime at Shakey's, Orlando, Florida

SI. RICHARDS - at Sheldon Inn, 6611 Eastland Rd., Middleburgh Heights, Ohio (5 min. south of Cleveland Hopkins Airport). Tues. thru Sat. 6:00 p. m. to 10:00 p. m.

HANK ROSS - with Red Onion Jazz Band, at O'Connor's Beef'n Ale House, 708 Mountain Blvd., Watchung, N. J. Fri. nights at 7:30 p. m. on.

TOM SCHMUTZLER - with banjoist Harry Malfas, the Hardware City Temperance & Ragtime Society at "The Ground Round", Plainville, Ct. Sun. nights. Also touring schools in southern New England with his own presentation "Our Ragtime Heritage".

BOB SEELEY - at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit. (Alternates with Bob Milne) 4:00 p. m. to 12:00 p. m. Mon. to Fri. 8 to 12 Sat., 5 to 9 Sun.

RICHARD SKRIKA - at the piano with the Eric Mannering New Imperial Jazz Band - Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario, every Sat. 4:00 to 7:00 p. m.

DAN SUMMERS - and New Charleston Chasers regularly appearing in the Buffalo area.

TREBOR TICHENOR - on The Goldenrod Showboat, at St. Louis, Missouri. Does weekly radio show on KWMU - FM 90. 7 called "RAGOPHILE with Trebor Tichenor," Fridays at 6:00 p. m.

GERALD TRAUNIG - playing at Fiorello's Restaurant in West Hartford, Conn.

TERRY WALDO - has weekly half hour radio show "THIS IS RAGTIME" on National Public Radio - Check your local listing.

GALEN WILKER - does weekly half hour radio show "THE RAGTIME YEARS" Fri. 6:00 p. m. 88. 7 FM from Hofstra Univ., Hempstead, Long Island, NY

TEX WYNDHAM - and The Red Lion Jazz Band in the Green Room at the Hotel duPont, 11th & Market Sts., Wilmington, Del. 1st Fri. each month, 8. 30 p. m. to 12. 30 a. m. A/C 302-656-8121.

BILL ZINN - and Zinn's Ragtime String Quartet doing Concerts and College dates in the New York area.

SOCIETY RECORDED RAGTIME PIANO TREASURES AVAILABLE FROM THE SOCIETY

RSR 01

CLASSIC & MODERN RAGS .....
..... TOM SHEA

Side One

Spasm Rag	(Shea)
Hasty Pudding	(Shea)
Venial Sin	(Shea)
Johnny Walker Rag	(Shea)
Prairie Queen	(Shea)
The Storyville Sport	(Shea)
Black Mike's Curse	(Shea)

Side Two

Stoptime Rag	(Joplin)
Euphonic Sounds	(Joplin)
St. Louis Rag	(Turpin)
Something Doing	(Joplin)
Pineapple Rag	(Joplin)
Original Rags	(Joplin)

$5.00 each postpaid

RSR 02

PRAIRIE RAGTIME .....
..... TOM SHEA

Side One

Mississippi Rag	(Krell)
Ma Ragtime Baby	(Stone)
Swipesy Cake Walk	(Marshall & Joplin)
Creole Belles	(Lampe)
Pegtown Patrol	(Shea)

Side Two

Brun Campbell Express	(Shea)
R. F. D.	(Shea)
Oliver Road Rag	(Shea)
Trillium Rag	(Shea)
Corinthian Rag	(Shea)
Rosebud Rag	(Shea)

$5.00 each postpaid

PRIVATELY PRINTED SHEET MUSIC

(These are available at $1.00 each postpaid)

PM-701 Scotty Dog Rag (David R. Lee) 1974
PM-702 Pussy Cat Rag (David R. Lee) 1975
PM-703 Tough Bananas Rag (David R. Lee) 1975
PM-704 Pumpkin Pie Rag (David R. Lee) 1975
PM-705 Salad Dressing Rag (David R. Lee) 1975
PM-706 Mississauga Rag (Austin E. Kitchen) 1974

(Please Note: Minimum order $2.00)

BOOKS

(Price includes postage and handling)

BP-900 THEY ALL PLAYED RAGTIME by RUDI BLESH & HARRIET JANIS. The definitive publication on RAGTIME. Very comprehensive text. Contains photos, indexes, plus over a dozen newly discovered and recently composed works. All ragtimers should have a copy. $6.50

GENERAL NOTICE RE ORDERING ANY ITEMS ALREADY OFFERED OR FUTURE SOCIETY OFFERINGS IN THE RAGTIMER

Minimum value of order to be $2.00. Payment to be enclosed with order. Postpaid means by surface mail at the lowest rates applicable. Overseas members should add $1.00 to each order to cover extra postage requirements.

****

ECHOES FROM DANCELAND

A COLLECTION OF STANDARD DANCE MUSIC

Price 50 Cents

Published by ECLIPSE PUBLISHING CO. 136 N. 9th St. Philadelphia, Pa.